LYME ART ASSOCIATION
Old Lyme, Connecticut

Old Lyme, Connecticut -- The third and final exhibition of the Lyme Art Association's forty-eighth season is now open to the public, through September 18th. This, the seventeenth show of its kind, is made up largely of recent work by members. There are no visiting artists represented. In average of excellence on a par with its predecessors, in certain aspects it is noticably different. For one thing, fewer pictures are hung in the center gallery where sometimes in the past the walls have seemed so crowded as to be quite confusing. Offered is the usual wide variety of work ranging from miniatures to large oils. These, augmented by water-colors, pastels, prints and drawings, make a display of decided contrasts both in respect of subjects and methods of approach.

One has been accustomed to a preponderance of landscape in the Lyme shows. These today are present in good numbers, but are interspersed with an unusual number of figure paintings and portraits. Thus the life-size full-length portrait of Valentina by Abram Poole is the dominant note in the Goodman wing. This canvas, now seen for the first time in the Lyme gallery, has been shown in most of the important exhibitions throughout the country. Mr. Poole's contributions also include a portrait of Mrs. Robert Wilcox, and a third one of a young lady in blue called Mary Louise. In the north gallery the place of honor is given deservedly to Ivan Olinsky's Norma, a young woman dressed in white, with a green scarf, and a fine example of this well-known painter's work. William Chadwick's canvas of Mr. B. in the south gallery is another example of excellent portraiture. W. Langdon Kihn, represented by a group of crayon drawings of

Indians, (many of which were made for the National Geographic Magazine) makes his debut as a landscape painter in this exhibition with a fine piece of painting of the Connecticut river at Hadlyme Ferry. This picture is notable, not only because of its artistic merit, but because it happens to be the scene of controversy over the new Hadlyme-Chester Ferry.

Tosca Olinsky's charming pastel of Marcia completes the list of portraiture, but many are the interesting subjects where figures play an important part. Notable among these is the Eugene Higgins canvas entitled Chow. (The figure here happens to be a pig, but nevertheless it's a figure.) Raking, by Frederick Lester Sexton, The Board Walk, by Stephen Howard and Lobster Fishermen by Will Taylor are in the opinion of this reviewer high spots in the exhibition.

In the category of New England landscape James Goodwin MacManus, Bertram Bruestle, Charles Ebert, Marian Hungerford, Saxton Burr and Roger W. Dennis paint typical homesteads or bits of seacoast with true Yankee flavor, and in Autumn Moonrise Winfield Scott Clime is at his best. Everett Warner's sparkling Autumn, hanging in the south gallery, is one of the fine things in this field, not to be overlooked. Guy Wiggins is typically represented by one of his well-known New York winter subjects, and, in contrast, his Essex Harbour in summer sunshine. Margaret Cooper and Thomas K. Hanna go to Florida for many of their subjects and Harry Hoffman goes to the Galapagos Islands, though all three are also represented by subjects nearer home. The Shepherd by Louis Paul Dessar and The Village Church by William Howard Donahue, the latter in decided contrast to any other work in

the show, complete the list of the more interesting landscapes in oil. Gertrude Nason is represented by The Meadow Stump and The Red Seed, both of which are characteristic of that artist's individual style.

The Goodman wing contains a series of exceptional drawings and one wood engraving by Thomas Nason, including his appealing Vermont Farm. Four large watercolors by Edward Paine, watercolors by Mary Ebert, etchings and pastels by Caro Ely, etchings by Beatrice Harper Banning and work in the lighter medis by artists already mentioned complete the display in this gallery.

The Flight Into Egypt, carved in Formosa marble by Henry Kreis, and miniatures by Lydia Longacre, both of which were shown in the summer exhibition, are again to be seen in the current exhibition.